JAZZ NOTES™

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IN THIS ISSUE

COVER ILLUSTRATION:

Jazz-related offerings on the Internet come in many forms, including websites, blogs, video and audio podcasts, PDF publications, mp3 recordings and transcriptions.

Screenshot by Forrest Dylan Bryant.

Jazz and the New Internet

By Matt Merewitz

"New media" means different things to different people. Wikipedia defines it as "new forms of human and media communication that have been transformed by technology to fulfill the basic social need to interact and transact."

The entry continues: "New media is also closely associated with the term 'Web 2.0,' which refers to a second generation of Internet-based services that emphasize online collaboration and sharing among users." Suffice it to say that weblogs ("blogs"), podcasts, SMS (text messaging), RSS feeds, social networks and wikis, all prominent features of Web 2.0, fall under the new media umbrella.

Not surprisingly, all the developments of Web 2.0 have a direct bearing on jazz and all the music's constituents. We should all be especially concerned with these aspects of Web 2.0, as newspaper and magazine subscriptions continue to wane and column inches for jazz in print media shrink at an alarming rate.

Simply put, the hallmarks of the "old" World Wide Web were portals, search engines, bulletin boards, newsgroups and email. To jazz people already online in the mid-'90s, sites like jazzcentralstation.com, jazzcorner.com, jazzusa.com, allaboutjazz.com and birdlives.com became popular destinations and resources, and they remain so. There was also the trusty, though extremely controversial, All Music Guide (AMG) at allmusic.com.

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Futurama

From the Editor

David R. Adler

In this issue of *Jazz Notes*, Matt Merewitz reports on jazz in the new media age and how artists, journalists and others are faring. In a related matter, music writers are seeing significant developments in the digital delivery of recorded music. As the subject line of a recent email from ECM Records put it, "the future is here." It was here already, but the year 2007 will probably be remembered as a tipping point.

What am I getting at? Well, that flow of promo CDs you've been receiving in the mail may soon dwindle and ultimately disappear. Digital servicing platforms are popping up, and ECM is not the only label making the switch. The logic is simple: Rather than spend money mailing out discs to critics, labels can just send a download link via email. Writers still get to hear (and keep) the titles that interest them. And CDs can still be mailed out on request.

There are drawbacks, of course. Digital files sacrifice sound quality, and the more you want to enhance fidelity, the larger the file. Digital storage, for that matter, requires spending money on external drives and being vigilant about data loss. At this stage, not everyone has the equipment or the know-how to deal with downloading effectively. And needless to say, for those who cherish albums as aesthetic objects and view even CDs as a regrettable compromise, digital is another big step down the ladder.

I'm of two minds about all this. Will labels become more tightfisted? Or, given the speed and cost-effectiveness of email, will they end up sending more music to more people? Speaking as a city dweller, I have to welcome anything that reduces physical clutter. I spend far too much time junking CD jewel cases, sorting and filing and so forth. Recently I had five or six of my CD shelves collapse into a huge pile. Re-alphabetizing letters B through E of my library was a nightmare I don't care to relive, and it made me see the digital revolution in a new light.

There's far more to the story than promos, of course. An entire business sector is being remade. The Ropeadope, Ayler and Palmetto labels have begun releasing download-only titles. Publishers, too, are jumping aboard: in our previous issue, William J. Schafer chronicled the transition of *The Mississippi Rag* from a print magazine to a web-only presence. *Jazz Notes* itself was hard-hit by the recent postal rate hike, so this topic hits us where we live. (JJA members, please keep your dues payments current!)

In the end, as the Buddhists teach us, the only thing guaranteed in life is change. Jazz already lags behind other genres commercially. It won't hurt to keep pace technologically.

■ ■ ■

Corrections

In John McDonough's "The Story of Bill Savory" (June 2007), the date of Savory's death was given as February 1, 2004. It is in fact February 11, 2004.

The June 2007 "From the Editor" includes Bud Powell in a list of important jazz musicians from Philadelphia. This is incorrect; Powell was born and died in New York.

Jazz Notes regrets the errors.

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The Jazz Journalists Association (JJA) is a 501(c)(3) non-profit corporation, promoting the interests of writers, photographers, broadcasters and new media professionals covering jazz. The JJA supports the creation and dissemination of accurate, balanced, ethical and informative journalism on all of jazz's genres; the growth, development and education of the jazz audience and the dissemination of information pertaining to jazz to the general public, by providing forums for the discussion of jazz-related issues and events, fostering the development of journalistic and presentation skills among new journalists and the continuing development of such skills in journalists already engaged in the field.

Conference Call

President's Report

Howard Mandel

Unexpected opportunities arise because we've got this Jazz Journalists Association: George Lewis, director of Columbia University's Center for Jazz Studies, asked for our consultations on the first international conference of jazz journalists to be held in the U.S., maybe ever. And so on Saturday, September 29, some 30 writers from as far away as China, Japan, Russia and South Africa are joining with colleagues from Europe, Canada, Mexico and of course the U.S. to participate in six panel discussions focusing on some big issues, with a special interest in matters of globalization and new technology. All the public is invited, but especially JJA members — and as I write we are trying to organize a Friday night welcome reception, and/or a Sunday sendoff. As this entire affair has come together very quickly, I apologize for notice that's possibly too late to allow everybody who's interested to be able to attend.

However, thanks to Columbia, we are able to hope for simultaneous webcasting of the conference panels. And thanks to JJA webmaster Whit Blauvelt's Interactiview software, our jazzhouse.org site can host a global chat in real time, allowing bloggers in attendance at the panel for real or via the web to chime in on the topics, which are:

- ***The Global and The Local*** ("How do musicians and journalists engage issues of ethnicity, gender, race, class and social formation, in their immediate environments and wider outreach?");
- ***Systems of Production, Distribution and Consumption in Local Scenes*** ("How do musicians function in diverse societies, what is their support, and what is the role of journalists in placing music and the ideas surrounding it before the public?");
- ***Globalizing the Personal*** ("How do journalists establish and develop a personal aesthetic, and what are the social forces that influence that aesthetic?");
- ***New Music, New Aesthetics*** ("What kinds of aesthetic, economic, methodological and cultural alignments are musicians and jazz journalists pursuing in the 21st century?")
- ***Journalism and History*** ("What is the place of journalism in writing the history of jazz?");
- ***Jazz in the Global Imaginary*** (an open discussion ranging over the days' themes, with confirmed panelists Gary Giddins, Francis Davis, Greg Tate, Ben Ratliff, Stanley Crouch, Alex Dutilh (France) and Alain Derbez (Mexico), among others.

This may seem like heady stuff, but we will strive to keep discussions grounded in the realities of professional jazz journalism and music-making. The entire event is still in some planning stages as I write, so check jazzhouse.org for further details (and a jja-announce email will provide info on the before-and-after parties). Our event is being held in conjunction with Columbia's annual World Leaders Forum — with the support of Columbia's Office of the President — and the first Columbia/Harlem Festival of Global Jazz, with events September 19–22 held throughout the Harlem community and Manhattanville, as well as on the Columbia campus.

The conference, tentatively titled "New Communities of Jazz Imagination: A Colloquium on Globalization, Journalism and Change," is a logical outgrowth of the symposia the JJA has participated in at Salve Regina College in Newport, Rhode Island, at the annual IAJE conferences, at festivals from SFJazz to Monterey to Beantown, DC, Portland,

continued on next page | »

Above: Howard Mandel photograph by Lourdes Delgado.

» | **PRES. REPORT:** *from previous page*

Chicago, Tanglewood, Detroit, Tri-C (Cleveland), and at the New School jazz program (webcasts of which are currently on view at foratv.com — search for "Jazz from Afar" and "Jazz Matters"). I don't know exactly what will come of it, but it's always good to get together with colleagues, and at least we'll strengthen the collegial network that is the JJA's reason for being.

This is vital, because jazz journalism, indeed all arts journalism, is in transformation. I know this myself, as chief content provider of a new blog, Jazz Beyond Jazz (artsjournal.com/jazzbeyondjazz). I won't deny it — I've been skeptical about the value of blogging, and I am acutely aware of the price (rather than the compensation) of maintaining an interesting, professionally responsible blog. But it's worth a chance, if getting one's views and talents out to the world is both the substance and marketing strategy of freelancing today. To me, having a blog distributed to the readership of Doug McLennan's artsjournal.com is a major benefit, but it's also an enormous challenge. So far, so good: the impulse to post frequently has loosened up my writing, always a good thing. But the results of this experiment remain to be seen.

So do the effects of another experiment that McLennan is in on, the reestablishment of the National Arts Journalism Program, this time as a service organization rather than a fellowship program. As the JJA was one of the five organizing bodies involved in the first National Critics Conference in 2005, and, when we had an associative relationship with the National Writers Union, was able to set up members to qualify for group health insurance rates, so does affiliation of some sort with the newly revived NAJP seem like a plausible step.

Don't worry: your leadership won't just "do" something like affiliate without more discussion, dear members. Have I told you lately how proud I am of the work you all do, your continued interest in JJA membership and activities, your loyalties to our group? Thanks, members. It's been fun to help this organization develop into what it has become. And its development has supported unquantifiable measures of my personal growth. Now, the JJA has elections for board members coming up later this fall, and that will mean a new set of officers seated, or old ones retained, come IAJE (which is in Toronto in January 2008 — are you going? Let me know, we need to plan our programs there, too). So, any potential JJA leaders reading this column? If you're interested in becoming even more involved, please let me or another JJA board member — Gary Giddins, Fred Jung, Susan Fox, James Hale, Reuben Jackson or Forrest Dylan Bryant — know.

More news soon,

Howard

■ ■ ■

Letter to the Editor

Reclaiming the JJA's Lifetime Achievement Award

To the editor:

Four of the five past recipients of the JJA's annual Jazz Journalism Lifetime Achievement Award have been men in their 50s. Not to disparage the accomplishments of these four distinguished writers, but a professional tenure of three decades does not constitute a lifetime by any reasonable reckoning. One of the four has publicly implied that he harbors doubts that he deserved the award at this juncture.

Three years ago the awardee, Gene Lees, was in his mid-70s. The first five to receive it were Whitney Balliett, Stanley Dance, Nat Hentoff, Dan Morgenstern and Ira Gitler. Dance died at the age of 88 and received the award posthumously. All the others were in their 70s when awarded.

In the vote this year two senior, and most deserving, candidates were passed over, Mike Zwerin and Doug Ramsey, both past their mid-70s. Two others with careers that reached back nearly six decades, the late Phil Elwood and the late Floyd Levin, were never nominated, and now that they are gone they never will be, although consideration should be given to honoring them posthumously.

All but two of those listed above were JJA members when nominated — the exceptions being Balliett, who joined after receiving the award, and Lees, still not a member. Nor should the latter feel obligated to join, for the award is by no means exclusively for members of the JJA. Frankly, the award up to this time has been gender-challenged, since a woman has yet to be nominated; ethnically limited in the absence of non-whites; and parochial in that no journalist from overseas has turned up in the list of candidates.

There is a way to rectify this unfortunate circumstance, which, to my knowledge, is uncharacteristic of other comparable award programs. Why does the JJA not simply put the initial nomination process in the hands of a committee? The process would then partake of researched and reasoned efforts to determine which are the most deserving and, yes, age-appropriate candidates for the Lifetime Achievement Award. There are senior writers on jazz, female and male, in significant number, both within and without the JJA membership, any one of whose names would splendidly grace the annual ballot as candidates for this valued recognition of outstanding merit and years of service.

The final selection from the roster of appropriate candidates could either be left to the committee or voted on by the membership. Either way, the award process would no longer have the trappings of a popularity contest, which it sadly has become.

W. Royal Stokes

Former Editor, *Jazz Notes* (1992–2001)

■ ■ ■

What to do about health insurance for freelancers?

A Crisis Getting Worse

▸▸ ***By Alex Henderson***

The figures are alarming. In March 2007, the United States Census Bureau estimated that 44.8 million Americans lacked any type of health insurance. The figure Michael Moore gives in his film "Sicko" is 50 million. This is not counting all of the Americans who are underinsured — meaning that there are gaps in their health coverage that could leave them vulnerable to financial devastation in the event of a major illness.

The problem is ongoing for the self-employed and for freelancers, who are paying ever-rising health care premiums — assuming they are insured at all. Music critics with full-time staff positions at newspapers, magazines or websites are the minority; even some of the busiest, most widely published music journalists in the U.S. are full-time freelancers, which means that their options include buying their own health insurance (either individually or through group plans offered by the Freelancers Union, mediabistro.com and others); doing without it and taking their chances; or getting health coverage through a spouse's employer. And while freelancers dominate rock/pop journalism, non-freelancers are almost nonexistent in jazz journalism; there are hardly any full-time staff positions for writers who cover nothing but jazz.

For a time, the JJA was able to offer its members a health package through the National Writers Union. But eventually the NWU program was discontinued, and our organization has not found another way to affiliate.

In June and July, *Jazz Notes* contacted a variety of music journalists to discuss their view of the American health care system. All were as critical of it as Moore, who has denounced HMOs as "a system that kills thousands of innocent Americans every year." Veteran jazz critic Scott Yanow, who has written nine books, was succinct and blunt, saying, "I have Blue Shield, I pay way too much and I only have it for emergencies. Overall, it's a crummy system."

The Los Angeles-based Steve Ivory, who has written books on Tina Turner and Prince and has been covering R&B since the 1970s, is equally familiar with the challenges that freelancers face when it comes to health care. "In various stages of my career," Ivory asserts, "I have sat talking with some of the biggest names in pop music — say, Michael Jackson or Prince — thinking, 'Wow, I'm sitting here in this limo with no health insurance.' That insurance is not affordable to the poor and those living from check to check I find absolutely despicable in a country that refers to itself as a 'superpower.'"

> **The self-employed are paying ever-increasing health care premiums, if they are insured at all.**

Ivory, 51, has Blue Cross, but he recalls an earlier time in his career: "I often relied on Los Angeles's free clinic system for checkups. What I've found in comparing clinic treatment to having insurance is that, on average, I was treated much more compassionately at the free clinic."

Although Moore has spoken out about the ever-rising number of Americans who lack health insurance, much of "Sicko" actually deals with the problems of Americans who *have* insurance. And for music journalists who are insured, an ongoing challenge is remaining insured.

Gary Jackson, another veteran music critic, knows that all too well. Jackson has held staff positions at well-known publications, including *Black Radio Exclusive* (BRE); at other times, he concentrated on freelancing. When the music industry trade magazine *HITS* laid him off in 2002 after nearly 10 years, he was given a nasty reminder of what American freelancers are paying for health insurance in the 21st century. "After the downsizing at *HITS*," recalls Jackson, "I was placed on an 18-month COBRA plan, which I could handle. But once that expired, the proverbial shit hit the fan, to the tune of $541 per month."

And it got worse. "My insurance premiums rose to $635 a month, not to mention closer to $700 per month for my wife," Jackson explains. "Thus, our monthly insurance payments far outdistanced our home mortgage. Can you say second job? While I love the freedom that freelancing offers, there was no way to do it full-time when the music industry was and is crumbling and jobs were not being created. Staffers at magazines have complained to me of having four times their previous workload and being required to pay a substantial portion of insurance premiums, or else be let go and pay for it all. Talk about a rock and a hard place.

"Last year," Jackson continues, "I got an Internet job as a sports programming analyst. The company pays half my insurance costs, which I can handle now; the pay is decent. But I shudder to think of losing the job and having to handle the premiums, companies battling you every step of the way."

All agree that the U.S. health care system is seriously dysfunctional. But what is the solution? In "Sicko," Moore calls for socialized medicine and looks at the health care systems in France, Britain and Canada. *Jazz Notes* spoke to three music-oriented people who used to live in the U.S. but have relocated to Europe: jazz pianist John Serry (a native New Yorker who now lives in Valencia, Spain), singer/songwriter Nancy Falkow (who made a name for

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An autobiographical note from the JJA's youngest member.

Why Would I Choose Anything Else?

▸▸ ***By Mikayla R. Gilbreath***

As much as I would love to say that jazz has been my passion for 20-plus years, I've got to be honest. I'm 14 years old and I've only known about jazz for three years. Even so, it has quickly become a passion and a life I choose to live.

I decided in the 7th grade to join my school's jazz band. Within a few months, I had switched from clarinet to alto saxophone and discovered that I really enjoyed playing music. Every Friday we would listen to classic jazz such as Miles Davis's "So What" or Charlie Parker's "Koko." Our assignment was to identify the style and era of the song. On one of those Fridays, I heard "Blue 7" by Sonny Rollins. At that moment I realized that jazz had a special place in my heart. Outside of class, I started listening to the jazz giants, as well as some newer players. Soon the jazz songs on my iPod outnumbered the more contemporary ones. And the other students in my jazz band lovingly nicknamed me "jazz nerd" (which, by the way, I took as a compliment).

Meanwhile, an earlier passion continued to occupy my time. When I wasn't practicing my sax, I was writing down everything that occurred to me. A mood of any intensity, big or small, would prompt a page or two of my thoughts. Writing had always been a big interest of mine, but mostly I'd been writing fictional stories. It was the realization that a good journalist could change minds, maybe even change the world, that sparked my interest in becoming a journalist rather than a novelist.

> **It seems only logical to combine my two greatest passions — jazz and journalism.**

What really cemented my interest in journalism, however, was meeting Walter Cronkite and then listening to him speak when I attended the groundbreaking of the Walter Cronkite School of Journalism at Arizona State University. It was truly an amazing and unforgettable experience to listen to "the most trusted man in America," as he used to be called. After high school, I hope to attend the Cronkite School to further my education in journalism.

Even meeting Cronkite was surpassed by my once-in-a-lifetime encounter with Sonny Rollins. When I first met him I was paralyzed by both fear and excitement. And when he later viewed a video of me playing my sax, I was positively terrified. After watching me play the Rodgers & Hart standard "Blue Room," he applauded and responded with "Bravo! Very nice! She's got talent … she's got talent." I had been given the great honor of playing for the master, and I'd emerged unscathed, with newfound confidence.

Later, as my evening with Sonny drew to a close, we posed for photos and said our goodbyes. Then, just as he turned to leave, I felt compelled to tell him one last thing. I called out to him, "Mr. Rollins." He turned toward me and I said: "When I started playing the sax, I just wanted to play music. But after I heard your music, I wanted to play jazz." His incredible brown eyes widened and he replied, "That is the most amazing compliment." We hugged, and then this extraordinary evening came to an end. From that moment on, I've felt truly inspired to play jazz to the best of my abilities.

To me it seems only logical to combine my two greatest passions and, hopefully, make a career out of it. People often spend a lifetime doing a job they can barely tolerate. My aim is to become a jazz journalist, so I'll have a job that allows me to focus upon the two things I love the most — jazz and journalism.

■ ■ ■

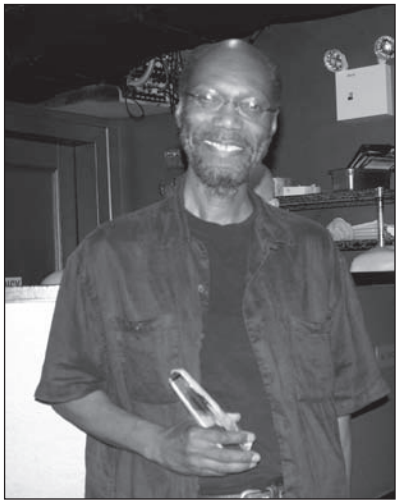
And the Winner Is...

The 2007 JJA Jazz Awards drew some 100 movers and shakers of the national jazz scene to the Jazz Standard in New York on June 28.

Anat Cohen (left) was a dual winner, taking home Up & Coming Musician of the year and Clarinetist of the Year.

Charles Tolliver (right) won Large Ensemble of the Year honors for his work leading the Charles Tolliver Big Band.

Photographs by Jim Eigo.



Remembering an architect of bebop and beyond.

Max Roach, 1924-2007

▸▸ ***By arnold jay smith***

Max Roach and I first bonded during a 1978 Scandinavian tour. It was a surprise to me that he joined in conversations about jazz history with his sidemen — Cecil Bridgewater, Billy Harper and Calvin Hill — and local journalists. I was thrilled to be a fly on the wall. The following year I was asked to cadge together a course at the New School. Gil Evans and Lionel Hampton were among the guests, as was Max. Things fell apart from the get-go: Gil was called to Europe for gigs and Lionel was a no-show, so I called Max, who agreed to push up his date and start the series in Hamp's place. He calmed down this neophyte instructor, saying he would take over if need be. The course, Jazz Insights, lasted 26 years, and Roach called me "professor" each and every time we spoke.

Max made an encore appearance for the course's 25th anniversary and held us just as spellbound, being even more candid about his relationships with Dizzy, Mingus and Abbey Lincoln. He misted over when a student asked him about Clifford. "I should never have let her do it," he said of the inexperienced driver, I think Richie Powell's wife. "I drove right by the scene of the accident on the Pennsylvania Turnpike on my way to the next gig. I didn't know it was them until I got there."

Of the ill-fated Debut Records partnership with Mingus, he noted that they felt almost compelled to record new music by under-recorded artists, including themselves as leaders. Mingus told me tearfully in his last interview, "they burned my tapes, man." Max said that was just about the truth. Max confirmed that the surviving, now legendary Massey Hall concert was a bit of an ego trip for Mingus.

Thanks for making the wax, Max.

"He didn't like the way he was recorded so he went into the studio with the tapes and overdubbed his solos." If you listen closely on some subsequent pressings you can hear the two bass tracks.

Max's solos are lessons and not only for drummers. He tuned his trap set so that it sang. These solos can be as clearly delineated as any from the front line. He claimed to have taken bebop licks from Kenny Clarke, the inventor of "bomb-dropping," and move on from there. Some examples can be found on the Massey Hall recording, with Dizzy on "For Musicians Only" and with Stan Getz, particularly on an impossibly fast "It Don't Mean a Thing If It Ain't Got That Swing."

He was a pioneer in the use of concert timpani (hear "Bemsha Swing" on Monk's *Brilliant Corners*.) He experimented with a pedal contraption underneath a floor tom so he could bend notes. His solo pieces on hi-hat, or foot cymbal as he called it, are legendary. Max was particularly moving when he recited poetry by Langston Hughes and others before and during original compositions. Note his "Six Bits Blues."

On August 24, as the faithful queued around Riverside Church in New York, Max's memorial service began with the '78 trio, with Reggie Workman in for Calvin Hill. Other soloists included Randy Weston, Dr. Billy Taylor, Jimmy Heath, Cassandra Wilson, Gary Bartz and gospel singer Elvira Green. Maya Angelou related how Max encouraged her by telling her she was very smart, "but not smarter than he." Amiri Baraka, who once tried opening for Max with a crib sheet, was abruptly told, "We work without music, so will you." Bill Cosby spoke of how, as an aspiring young drummer, he could copy Vernel Fournier's "Poinciana" beat and Art Blakey's press roll on "Moanin" after seeing each of them at Philly's Showboat Lounge; but after he saw Max Roach, he just went home. "Max Roach is the reason I'm a comedian," Cos remarked.

From one professor to another: Thanks for making the wax, Max, so we can have it to teach others.

■ ■ ■

Jazz Matters on Video

The following JJA Jazz Matters[sm] panel discussions are now available for free online viewing at fora.tv:

The Hip-Hop, Black Rock, Jazz Beyond Jazz Continuum
with Robert Glasper, Meghan Stabile of Revive Da Live and Greg Tate, Howard Mandel moderating
▸ http://fora.tv/fora/showthread.php?t=1057

Jazz in China, France, Russia
with Eugene Marlow (writing a book on his jazz travels in China), Emmanuel Morlet from the French Embassy, Cyril Moshkow (www.jazzru.com) and Howard Mandel moderating
▸ http://fora.tv/fora/showthread.php?t=779

Honoring a trombonist and music visionary.

Fare Thee Well, Paul Rutherford

▸▸ ***Text & Photo by Laurence Svirchev***

Paul Rutherford, the British improvising trombonist, died on August 6, 2007. He was kind and gentle, fond of sitting in a pub and sipping beer for long hours, discussing music, politics, human frailty, anything that affected the well-being of humanity, especially that of its artists. He held an abiding belief that the practice of improvisation made its prac-titioners and listeners challenge the existing orders of society.

Rutherford was among the first generation of musicians to extend the jazz tradition into the realm of free improvisation. In the early 1970s, he formed and named the groups Iskra 1903 (with guitarist Derek Bailey and bassist Barry Guy, later with violinist Philipp Wachsmann replacing Bailey), Iskra 1904 (with saxophonist Evan Parker), and his improvising big band Iskra 1912. *Iskra* ("Spark") was the name of a revolutionary anti-czarist newspaper published by Russian exiles between 1900 and 1905. The number 19 in the name referred to 20th-century new music, and the last two digits signified the number of musicians in each group.

Paul Rutherford truly revolutionized the trombone as an instrument. He was known as a soloist in the real sense of the word, playing stand-alone trombone. The research is not definitive, but he may have been the first trombonist in the improvising field to create multiphonics by using his voice as well as other blowing devices.

He was perhaps best known for his sardonically titled recording *The Gentle Harm of the Bourgeoisie* (1974). Derek Bailey, writing in *The Wire* in 1987, neatly summed up and praised Paul's approach to music: "This is still the best record of solo free improvising you are likely to find. Maybe, it's the only one. It's all done by imagination plus the standard musical abilities; but imagination is the engine, and he keeps it unencumbered by forward planning or systematic devices. He entertains a little strategy, I think, but not too much. It's a combination of the easy, the difficult and the impossible and it usually happens very quickly."

Rutherford also played in the Globe Unity Orchestra, the London Jazz Composer's Orchestra and the Mike Westbrook Orchestra, in which he often soloed with the rest of the orchestra hushed. He also performed with the Dedication Orchestra, and in a trio with Anthony Braxton and Evan Parker. In 2005, he toured and recorded with tenor saxophonist Ken Vandermark, drummer Dylan van der Schyff and bassist Torsten Müller in a group called Hoxha.

■ ■ ■

Visit Laurence Svirchev online at misterioso.org

For more information on Paul Rutherford's work, consult:

FMP Free Music Production: www.fmp-online.de

Spool Music: www.spoolmusic.com

Intakt Records: www.intaktrec.ch

Emanem: www.emanemdisc.com

News of Members

David R. Adler had two cover stories published in the Magazine section of *The Philadelphia Inquirer*: the first on the Electro-Music Festival '07, the second on pianist Orrin Evans. David has also reviewed shows by Bobby Zankel, Kate McGarry, David Torn and many others for the *Inquirer*. He writes jazz and pop previews each week for *Philadelphia Weekly*. His feature on Biréli Lagrène appeared in the August/September issue of *Global Rhythm*. David also wrote liner notes for Wallace Roney's *Jazz* (HighNote) and Carolyn Leonhart and Wayne Escoffery's *If Dreams Come True* (Nagel-Heyer). His review of Amitav Ghosh's *Incendiary Circumstances: A Chronicle of the Turmoil of Our Times* (Houghton Mifflin), a collection of essays, appears in the Autumn 2007 edition of the British online journal *Democratiya* (democratiya.com).

Edward Blanco, former co-host of the "Straight, No Chaser" hour at WDNA 88.9 FM (seriousjazz.org) in Miami, is now hosting the new "Jazz Café" program, on the air every Sunday morning from 7 to 9 A.M. EST. The show features straightahead, big band and vocal jazz, with the last hour devoted to new, recent and overlooked releases. Ed is also a regular contributor of CD and concert reviews for ejazznews.com, allaboutjazz.com and jazzreview.com.

Forrest Dylan Bryant has written an examination of recent racial bias controversies in the San Francisco Bay Area for *Down Beat*. A profile of trumpeter Sean Jones — Forrest's first full-length feature for a national magazine — will appear in the October issue of *Jazz Times*. And for the third year running, Forrest will write a real-time account of the Monterey Jazz Festival for allaboutjazz.com.

Laurence Donohue-Greene, Managing Editor of *All About Jazz–New York* (*AAJ-NY*), accepted the sixth consecutive Best Website victory at the recent Jazz Awards on behalf of allaboutjazz.com publisher Michael Ricci. In recent months Laurence and Editorial Director Andrey Henkin have coordinated cover stories on Nancy Wilson and Cachao for *AAJ-NY*, which celebrated its fifth anniversary this May. He has also kept busy with liner notes for Marshall Allen and Lou Grassi's *Live at the Guelph Festival* (Cadence Jazz) and the Earth Jazz Agents' *Rhythms of the Sea*, produced by the famed marine life artist Wyland for his new Wyland Records label. The recording features Vincent Herring, Steve Turre, Jeremy Pelt and more, and is slated for release in late 2007.

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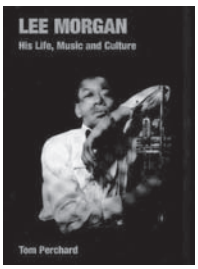
Book Reviews

Lee Morgan: His Life, Music and Culture

By Tom Perchard

Equinox Publishing, London, 2006;
270 pp.; $29.95 hardcover

Review by Michele Drayton



One word comes to mind on reading the final page of Tom Perchard's first book, a biography of Lee Morgan: courage.

Perchard's commendable work underscores the courage it took for musicians like Morgan to dare to step out and claim their place in the world. Certainly, it takes courage to live at all, to be human. But how many scratch below the surface to glimpse their authentic selves, their genuine power? How do they fare, should a few obstacles come their way?

It would be easy to lump Morgan into the category of another leading light snuffed out by his excesses. But that understates the complexity of being an ambitious and accomplished black male musician in the 1950s and 1960s. Perchard's reporting and analysis prompt a certain empathy for Morgan's highs and lows, even when his behavior, as recounted by colleagues, deeply disappoints.

Perchard, a London-based university lecturer and journalist, grounds us properly by linking Morgan's beginning to a familiar pattern in 20th-century black American life. Morgan was the youngest of four children born to native southerners who joined the great migration of blacks to the north for better jobs and opportunity. He lived in a neighborhood that, though situated in heavily industrialized Philadelphia, offered slim economic prospects. As the neighborhood became blacker, the author notes, it became poorer.

But Morgan was a musical prodigy. One of only a handful of blacks among hundreds of students, he distinguished himself in music at Mastbaum Area Vocational-Technical School. The kid remembered as a "thumb-sucking crybaby" was elevated to teenage leader of a tribe of his peers by virtue of being sharp, assured and single-minded. Perchard sniffed out a yearbook in which Morgan had inscribed his goal to be a jazz trumpet player.

Morgan was cocky, said his friends and colleagues, and that trait makes for amusing moments in the book. His big mouth once earned him a public pouncing by Sonny Stitt. Perhaps though, even in his youthful brashness, Morgan knew this aspect of character was demanded, as defense mechanism if noth-

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» | **MORGAN:** *from previous page*

ing else, to propel him in a society that crammed black men in a box. The book's vignettes about heralded musicians freezing up before performances are telling in this regard. How much of their external condition affected the internal?

Morgan was plucked by Dizzy Gillespie to be a featured soloist in his big band after graduating from high school in 1956. Though inexperienced, he revealed a musical quality that stood out: "a sense of personality that transmitted far beyond his own technical range." An early review evoked the journalistic flourish of a Second Coming, an element of the jazz mystique born of the day that Perchard explores.

With his youth, Morgan became a quick commodity, a fast success and a ripe target.

Black musicians confronted a raft of obstacles as they strove for recognition of their art. Perchard relates a story about a hall manager canceling a Gillespie performance out of fear, really, for what the band might transmit to white audiences. He also discusses how record labels routinely compelled musicians to sign over publishing rights. Benny Golson and Gigi Gryce formed their own company. But going against the grain could exact a price: Gryce left the music scene after receiving threats.

Then there are accounts of the drugs, passing from musician to musician, employer to artist. Perchard includes comments from musicians attempting to counter the relentless association of jazz musicians and dope, a familiar dash by black folks to salvage skeins of virtue that survives to this day. He suggests those musicians could have made a more powerful point with a few more facts at hand, such as the heroin trade's 1940s roots and occasional nourishment by the U.S. government. The impact on black men, in particular, was devastating, and Perchard includes figures to show it.

These were the realities of the day that can't be swept away by all the colorful personalities, all the pretty notes. Besides all that the music scene encompassed, there was the real burden of being black in a society where a misinterpreted gesture, *à la* Emmett Till, could get you killed.

Perchard's book makes one wonder how all those currents could affect an average person, much less someone with a creative mind like Morgan. One of Morgan's more revealing comments is: "The black man has always been drug, he's just been too scared to say anything." Perhaps, Morgan was hinting at his own closeted fear, too.

By the late 1970s, Morgan was loudly demanding greater exposure for jazz and more employment of blacks in radio and television, taking on an unofficial spokesman's role for the Jazz and People's Movement. No matter the immediate outcome, the group's effort was not in vain, Perchard insists:

> *The 'civil rights movement' has in time come to stand for a canon of famous marches, speeches and shootings, but its real power lay in the sum total of actions, recorded or not, that were taken mid-century by black Americans attempting to protect and promote their own interests.*

» | **MEMBERS:** *from previous page*

Rusty Hassan recently interviewed Bobby Hutcherson and Larry Willis on his "Jazz & More," WPFW-FM in Washington, DC. He also gave a jazz history workshop for the young musicians participating in the Blues Alley Summer Jazz Camp.

Geoffrey Himes won a first-place New Orleans Press Club Award in July for his cover story on jazz singer John Boutté in *Offbeat* magazine. Geoffrey also wrote liner notes for recent albums by gospel singer Marie Knight (*Let Us Get Together: A Tribute to Reverend Gary Davis*, on M.C. Records) and country singer Marty Stuart (*Compadres*, on Universal South Records).

Patrick Hinely has had six of his photos included in *Horizons Touched: The Music of ECM*, edited by Steve Lake and Paul Griffiths, published this year by Granta (UK). He's also done recent features for *Coda* on Globe Unity Orchestra and Sheila Jordan. *The Jazz Calendiary 2008*, published by jazzprezzo in cooperation with Nieswand Verlag (Germany), features 56 of Patrick's photographs and marks the first publication in book form of a volume devoted exclusively to his work.

Theodore "Ted" Hudson presented a program on "Duke and Strays in Lesser Heard Ways" at the June meeting of the Duke Ellington Society in Washington, DC. At an April celebration of Duke's birthday and a rededication of the plaque on the house where he last lived before moving to New York in 1922, Ted spoke on the Ellington and related collections at the Archives Center in the Smithsonian's National Museum of American History. A behind-the-scenes volunteer at this repository, Ted is participating in the processing of the Milt Gabler and W. Royal Stokes Collections.

Reuben Jackson reviewed The Mahavishnu Project's *Return To The Emerald Beyond* on the "Metro Connection" program at WAMU-FM (the Washington, DC NPR affiliate). He also reviewed Ashley Kahn's *The House That Trane Built* for "The Coffeehouse," a public access TV show seen in the Washington area. In May Reuben also presented a colloquium titled "Wes Montgomery's *A Day In The Life* Reconsidered," at the Smithsonian Institution's National Museum of American History.

Todd S. Jenkins is currently writing *Music of the Jazz Age*, a volume in Greenwood Press's ongoing series "American History through Music," to be published in fall 2008. The book focuses on American music from the close of World War I to the 1929 stock market crash and the impact of these events on society. Also pending from Todd is *Equinox: The Music of John Coltrane*, a layman lis-

tener's guide to all of the recordings Coltrane made during his career. Structured in the same vein as Todd's 2006 book, *I Know What I Know: The Music of Charles Mingus*, *Equinox* will be published by Praeger in the fall of 2008. In addition, some of Todd's photography will appear in the upcoming Jazzed Media documentary "Bud Shank: Against the Tide," set for release in February 2008.

George Kanzler, along with musicians Rufus Reid and Roseanna Vitro, will be honored with lifetime achievement by the New Jersey Jazz Society at its 35th anniversary event. The NJJS Jazz Leadership Awards, a dinner-dance, will be held on September 30 at The Pines in Edison, New Jersey.

Rozanne Levine's latest projects are recordings. She has joined Brazilian pianist Saulo Ferreira's label, SOS Free Jazz (sosfreejazz.com). Her first project for SOS is a sextet recording titled *Scutum*, on which she is featured with saxophonist Blaise Siwula, pianist Ferreira, trumpeter Stuart King, bassist Paul Legrand and drummer John Hayman. Another SOS project with Siwula is planned. For her own label, Acoustics, Rozanne is working on a duo album that documents her ongoing project, RoMarkable, with saxophonist and composer Mark Whitecage.

Howard Mandel, JJA president, has launched an Arts Journal blog called Jazz Beyond Jazz (artsjournal.com/jazzbeyondjazz).

Eugene Marlow, author and composer, released the CD *Wonderful Discovery* (MEII Enterprises) in June. It features virtuoso pianist Arturo O'Farrill among 15 other musicians. In addition, Gene's extended big band piece "El Ache de Sanabria" appears on Bobby Sanabria's recent album *Big Band Urban Folktales* (Jazzheads). He and Sanabria co-arranged the piece. Gene also continues work on a book about jazz in China. In early August he gave a talk on this research at the Given Institute in Aspen, Colorado, during the one-day Aspen Composers Conference.

Virgil Mihaiu was appointed director of the Romanian Cultural Institute in Lisbon last autumn. He has been living and working in Portugal's capital, but has also maintained his Jazz Aesthetics course at the Music Academy in Cluj, Romania. Virgil's new book, *Jazz Connections in Romania*, is soon to be released (in English) by Bucharest's ICR publishing house.

Mark Miller's eighth book, *High Hat, Trumpet and Rhythm: The Life and Music of Valaida Snow*, a biography of the singer, trumpeter and dancer who traveled the world during the 1920s and 1930s, is scheduled for publication this fall by The Mercury Press (themercurypress.com).

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Perchard's book leaves many unanswered questions, as any biography would. But it opens a wide window into aspects of Morgan's world and how those elements may have shaped him. Understanding that is wealth in itself.

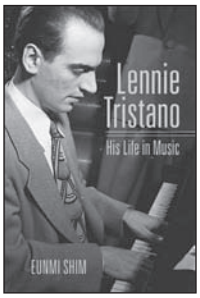
■ ■ ■

Lennie Tristano: His Life in Music

By Eunmi Shim

University of Michigan Press, Ann Arbor, MI, 2007; 316 pp.; $32.50 hardcover

Review by Ken Dryden



Lennie Tristano was a complex figure, one who hasn't always gotten a fair shake from jazz journalists and musicians. Though this is not the first book about his career (former Tristano bassist Peter Ind's *Jazz Visions: Lennie Tristano and His Legacy* was published in 2005), musicologist Eunmi Shim has done a splendid job exploring the blind pianist's life work. She details his groundbreaking recordings of group improvisation, which eschewed pre-planned harmony, rhythm or form in 1949, long before the emergence of Ornette Coleman and Cecil Taylor. Shim also discusses Tristano's unique jazz school, which departed from traditional methods of music instruction. Tristano had instrumentalists sing lines in order to develop as improvisers. He required that they learn to play in every key and utilize his novel method of fingering, which enabled them to play black keys with the thumbs, while they also tackled his innovative approaches to harmony and rhythm.

Shim goes to great lengths to interview a number of Tristano's musical colleagues (including Lee Konitz, Ted Brown and Paul Motian, to name a few) and quite a number of his later students. She also investigates artists who may have been under his influence, whether or not they have publicly acknowledged Tristano as a trailblazer who made a difference.

Tristano's actions often worked against him. Never learning to use a cane or guide dog, he relied on the help of others to get around in public, which may have contributed to his seclusion in his later years. Even though his dominating personality appealed to female students, he was abrupt in personal relationships and refused to undergo psychotherapy to help him in dealing with the women in his life (claiming it would damage his ability to improvise). Neither of his marriages lasted long, and he felt isolated from his children.

Early in his career, Tristano attracted attention in music polls both as a pianist and arranger, but his abrasive personality, not to mention his erratic recording and performing schedule, reduced his visibility to the jazz audience. He also felt short-

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» | **TRISTANO:** *from previous page*

changed for his innovations, especially for his groundbreaking recordings of free jazz. Tristano was outspoken about any jazz performance that sounded commercial to his ears, and he was very dismissive about most jazz records he heard, yet his own music was so "out" for many jazz fans that his infrequent club dates usually ended prematurely.

One extensive section of this book contains detailed transcriptions of Tristano's recordings, followed by a thorough discography of his commercially issued performances on LP, CD and video. Eunmi Shim has done a commendable job of presenting a balanced look at a difficult individual.

■ ■ ■

Frank Sinatra: The Man, The Music, The Legend

Jeanne Fuchs and Ruth Prigozy, eds.

University of Rochester Press, Rochester, NY, 2007; 165 pp.; $39.95 hardcover

Review by George Kanzler

Growing out of a 1998 pop culture conference of the same name at Hofstra University, this book collects essays from papers delivered there. Fifteen essays in all are divided into two parts: "Sinatra and His Music" and "Sinatra and Popular Culture." The writing follows a wide variety of styles, from rigorous close analysis to rapturous purply prose. The approaches range from historical and comprehensive to interpretive and fanciful. By the time you've finished reading it all, you realize what a wide swath Sinatra cut across the cultural landscape.

David Finck's opening essay, "The Musical Skills of Frank Sinatra," sets the adulatory tone of the book: "Frank Sinatra was perhaps the first vocalist of the twentieth century to develop the ability to communicate American popular songs to listeners in their most complete form — the music and lyrics presented simultaneously — without ever sacrificing the importance of one for the other. He integrated and balanced swing, tone color, phrasing, diction, and intonation in a way that created unequaled performances."

Finck develops that premise through close analysis of Sinatra's development as a singer, from crooner to swinger, discovering the key to the latter style in Sinatra's realization that "swinging is more dependent upon where the singer stops notes than where the notes are started." He illustrates with a close reading of Sinatra's 1961 recording of "A Foggy Day," and comments on the singer's legendary phrasing. Samuel L. Chell goes into more detail in "Frank Sinatra's Artistry and the Question of Phras-

» | **MEMBERS:** *from previous page*

Mark is now working on a biographical study of Lonnie Johnson based on the last years of the legendary blues singer and guitarist's life, 1965 to 1970, in Toronto.

Hank Shteamer is blogging about jazz and many other topics on his free-form site, Dark Forces Swing Blind Punches, which will now include unedited interview transcripts with musicians such as vibraphonist Walt Dickerson. Visit darkforcesswing.blogspot.com.

Joan Stiles, pianist/composer, released her second CD, *Hurly-Burly* (Oo-Bla-Dee Records). It features an all-star sextet with Jeremy Pelt, Steve Wilson, Joel Frahm, Peter Washington and Lewis Nash, playing originals and new arrangements of pieces by pianist/composers including Duke Ellington, Thelonious Monk and Mary Lou Williams. The liner notes are by Doug Ramsey. For details, visit joanstilesmusic.com.

John R. Tumpak's article "Frank Comstock: Les Brown's Man of Renown" appeared in the May 2007 edition of *Joslin's Jazz Journal*. Comstock played trombone and arranged for the Les Brown, Benny Carter and Sunny Dunham big bands. He also scored for the Hi-Lo's, Margaret Whiting, several Jack Webb Mark VII television productions and all of Doris Day's Warner Brothers films.

New Members

Richard Bogle writes for *Down Beat* and lives in Vancouver, Washington.

Craig Cortello writes for *Where Y'at* magazine and lives in Metairie, Louisiana.

Debra Kinzler is a journalist who lives in New York.

Mike West, a contributor to *Jazz Times*, lives in Washington, DC.

■ ■ ■

Above: Crash, Bang, Boom – (from left) Bonnie Soon, Hari Pal, Bill Wallace, Han Bennink and Fana Soro. Photograph by Laurence Svirchev.

ing," where he examines six different recordings of "Night and Day," concluding that Sinatra "is like a screen actor, less concerned with adapting himself to the role in the song as making the song expressive of his own image" — an image that changed over the years in the various approaches to this one song.

Sinatra as singer, actor and even dancer is a recurrent theme in other essays as well. Besides offering a fascinating comparison of Alfred Hitchcock's camera technique and Sinatra's microphone technique, Roger Gilbert's "Singing in the Moment: Sinatra and the Culture of the Fifties" also calls Sinatra "a method singer...an action vocalist...and a confessional crooner.… No one listening to Sinatra's ballads can doubt that he is singing about his life; the emotional honesty in his voice is its own overwhelming evidence." Walter Raubicheck's "From Sam Spade to Tony Rome: Bogart's Influence on Sinatra's Film Career" yields this insight: "He was a natural actor, both in his singing and in films.… He interpreted lyrics by temporarily becoming the character who was experiencing those feelings, not simply by fitting notes to words. One always senses that Sinatra is thinking about the meaning of the lyrics as he sings them." And Jeanne Fuchs, in "Frank Sinatra: Dancer," demonstrates how his movie dancing roles in the late 1940s made him realize that "the body is important, musicality is crucial, and self-confidence becomes imperative."

Some of the best essays offer detailed and specific insights into Sinatra's musical artistry and methods. Using specific examples, Arnold Jay Smith's "Jazzin' Sinatra: Three 'Understated' Arrangers — George Siravo, Johnny Mandel and Quincy Jones" details how the three "gave listeners the impression that Sinatra was taking the band with him. Utilizing musical understatement, rather than being pushed from underneath, Sinatra was having them along for a joyous ride." Philip Furia's "Sinatra in (Lyrical) Drag" examines how Sinatra took songs originally written for women to sing on Broadway and in movies — often editing or altering lyrics and, more importantly, emotional tone. While these songs "supplied him with literate wit, urbane elegance and tender vulnerability, he rendered them with a sensuous, vernacular, emotional power that they often lacked in their original stage performances." And if you can get over the sometimes overwrought metaphors ("Once the moment passes, it cannot be sniffed nor savored like Napoleon brandy. It dies aborning like the May fly that hatches, mates, and dies within the compass of a scant few fugitive hours."), Joseph Fioravanti's "Hanging on a String of Dreams: Delirium and Discontent in Sinatra's Love Songs" is filled with perceptive insights on recordings of "Last Night When We Were Young," "I've Got You Under My Skin" and "Guess I'll Hang My Tears Out to Dry." Fioravanti smartly concludes: "For all his excesses and controversies, in Sinatra, the jokester and the mournful loser fertilize and feed off each other. The yin and yang of existence frequently pull Sinatra the artist in opposite directions. For this, his fans are eternally grateful and richly rewarded."

Some other essays are problematic — Sinatra and rock & roll, and the Beats, and Elvis Presley, an appreciation of Dick Haymes — while Lisa Jo Sagolla's "Dancing to Sinatra: The Partnership of Music and Movement in Twyla Tharp's 'Sinatra Suite'" shows how Tharp and Mikhail Baryshnikov "underline many of the nuances of Sinatra's brilliant phrasing and treatment of melody and lyrics." However, the concluding, catalogue-ish essay by Patric M. Verrone, "Sinatra Satire: Fifty Years of Punch Lines," makes me wonder why the subject of Sinatra imitators, and the prevalence of them in lounges across the country, wasn't also the subject of an essay. For as unique as Sinatra is proven to be in this book, he sure had a lot of clones.

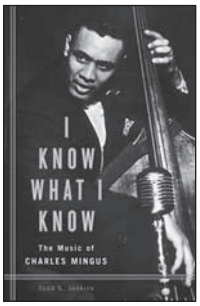
■ ■ ■

I Know What I Know: The Music of Charles Mingus

By Todd S. Jenkins

Praeger Publishers, Westport, CT, 2006; 216 pp.; $49.95 hardcover

» ***Review by Jerry D'Souza***



Charles Mingus fascinates. He did while he was alive and he does now. In this book, Todd Jenkins guides the reader through the large body of Mingus's work, astutely analyzing the music, with well-considered critiques thrown in for good measure. His description is detailed and serves the reader well, going as far as to pinpoint the exact time at which a change in the performance occurs.

Mingus's early training was in classical music. He played the trombone, piano and cello. He was pushed away from this music in part by his music teacher, who said that blacks had no part in classical music. It was a friend, Britt Woodman, who talked Mingus's father into giving his son a bass.

Jenkins takes the reader through Mingus's formative years as a jazz musician. Barney Bigard, Art Tatum and Duke Ellington had an influence on him. These currents were to surface in his compositions, with Ellington having a particular impact.

Mingus launched his recording career in the early '40s. Jenkins begins his survey from the very early material that cropped up on *Charles "Baron" Mingus: West Coast, 1945-49* (Uptown). Jenkins calls this set "terrific," as it shows Mingus's early evolution. However, Sue Mingus, in a broadside against pirated and bootleg recordings in her "Note" to the book, says the CD was issued without authorization from the estate or record labels. This, of course, does not invalidate Jenkins's opinion. (Sue Mingus's lawsuit against Uptown was unsuccessful.)

Other bootleg and pirated recordings find a place in Jenkins's narrative as well. Is this warranted? Should space be given to dubious releases if it means giving the reader a complete picture? Obviously Jenkins thinks so.

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AMG gathered a veritable bible of facts and metadata all in one place: information on new and old releases, general history and so forth. The problem was that AMG presented its opinions as the final word, without room for comments from the general public or even experts. Major websites like AMG were not publishing letters to the editor.

AMG and similar websites relied on a very small staff of writers who, of course, had their own biases and opinions. There was no mechanism in place to comment on AMG's reviews, biographies and essays so that other users could view critical responses and take them into account. Those inclined to argue with AMG's take had to do so on bulletin boards and in newsgroups or by email, among friends.

Today, with the advent of social networks, RSS and various bookmarking/sharing technologies, not only can browsers share content more readily (through platforms such as Digg, del.icio.us, reddit and Newsvine); they can comment on the content itself, often on the same page. This is possible thanks to built-in comment systems that allow for a more democratic conversation in the world of news and media.

Comment features on blogs, newspaper and magazine sites have moderation options; users can opt to turn comments off if they choose to save themselves the hassle of screening comments for inappropriateness or irrelevance. Some major jazz bloggers, such as Ethan Iverson of The Bad Plus (thebadplus.typepad.com) have disabled comments out of personal choice and to prevent free-for-alls.

Many other musicians have turned to blogging and formed an online community of sorts. Topics make the rounds from one blog to another through automatic notification systems like RSS. Bloggers can compare notes on their challenging circumstances and create a soapbox for music rarely covered in the mainstream media.

Some prominent blogs include trumpeter Dave Douglas's Greenleaf Music blog (greenleafmusic.com), composer/big band leader Darcy James Argue's Secret Society (secretsociety.typepad.com), Boston-based saxophonist Pat Donaher's Visionsong (visionsong.blogspot.com), cornetist Taylor Ho Bynum's Spider Monkey Stories (taylorhobynum.com/applications/wordpress/) and saxophonist Matana Roberts's Shadows of a People (shadowsofapeople.blogspot.com).

"Web 2.0" has a direct bearing on jazz and all its constituents.

But some of the best and most-read music blogs are maintained by veteran jazz journalists and authors such as Doug Ramsey (artsjournal.com/rifftides) and Peter Margasak (blogs.chicagoreader.com/post-no-bills), classical and jazz critic Steve Smith (nightafternight.blogs.com) and general culture critic Terry Teachout (terryteachout.com).

Fans of the music are blogging as well. One outstanding example is be-jazz (be-jazz.blogspot.com), run by a Belgian jazz fan, Mwanji Ezana, whose initial intention was to write about Belgian jazz musicians. His blog has become an international spot for anyone seeking information on the jazz blogosphere, thus helping close the gap between the American and European scenes. Ezana periodically points out new jazz-related blogs via his series "jazz and blogs." In addition, be-jazz has the best jazz "blogroll" on the Internet (a blogroll is simply a list, usually on the right-hand side of a blog, of links to other blogs and sites).

In recent months, four well-regarded jazz journalists have joined the blogging fold: Larry Blumenfeld (artsjournal.com/listengood), Fred Kaplan (blog.stereophile.com/fredkaplan), Willard Jenkins (openskyjazz.com/blog/) and JJA President Howard Mandel (artsjournal.com/jazzbeyondjazz). In Mandel's view, with the loss of many former publishing outlets, it all boils down to keeping one's name fresh in mind and having a place to write about all the music one sees and hears. "Blogging is advertisement, pure and simple," he says.

Mandel adds that he is somewhat wary of blogging, since he is used to being paid for his writing. However, he adds, "The new world is here. I'm not going to be getting more assignments from new clients unless I'm blogging. And with artsjournal.com sending out news of my posts every [morning], they direct traffic to me via their own site. I thought I'd take a chance."

Finally, social networks, a topic worthy of a separate article, might just be the most important part of Web 2.0. These virtual communities, such as MySpace, Facebook and Friendster, allow us to connect with like-minded people who may be divided by oceans and continents, or by social barriers including class, age and ethnicity.

Unless you know what you're looking for, these sites can be overwhelming. But music-centric social networks and music discovery services such as MOG.com, last.fm, MyStrands, iLike and Pandora hold what might be the most substantial — and as yet largely untapped — potential of Web 2.0. For jazz professionals of every stripe, exploring these kinds of opportunities has never been more vital.

■ ■ ■

Matt Merewitz is a freelance new media consultant based in Philadelphia. He consults for DL Media and independent clients. He blogs at jazzclinic.blogspot.com and can be reached at jazzclinic@gmail.com.

Moved? New email address? New affiliation?

Please be sure to notify the JJA's membership secretary, Jerry D'Souza, at jerrydsouza@rogers.com

herself in Philadelphia and is now based in Dublin, Ireland) and French rock producer/label owner Philippe Mogane (who spent many years in Los Angeles before moving back to Paris).

Serry stressed that any American freelancers who are considering a move to Europe need to do their homework and find out how long it would take before they would qualify for government-run health coverage. Falkow had both positive and negative things to say about health care in Ireland, where, according to Wikipedia, "health care is typically delivered in a mix of private and public systems with most infrastructure being in private hands." Falkow, who has private health insurance, recalls giving birth in a Dublin hospital in 2006: "The care itself was great. The doctors and midwives were great, but the hospital itself was over 100 years old, and looked and felt like it. There was no air conditioning, it was crowded and it could have been cleaner."

But Falkow found health care much more affordable in Ireland. "For anyone who walks into an emergency room in Dublin, it's €150 versus the U.S.'s ridiculously high prices."

Mogane, after comparing the conditions in his former home of Los Angeles to the type of treatment found in Paris, says without hesitation that French health care is "far superior on all grounds, as you can have access to all medical care without restrictions — even if it's the latest technology available, which normally, only very rich American people can receive." Mogane adds that the freelancers who struggle bitterly in the U.S. have easy access to first-rate health care in France. "Someone who earns the equivalent of under $800 a month in France receives top-of-the-line care and the royal treatment."

In the U.S., the monthly *Rock & Rap Confidential* newsletter, edited by veteran rock critic Dave Marsh, has been consistently vocal about this issue. One plan they've endorsed is Just Health Care, first proposed in the early 2000s by the Labor Party (an American political party that was founded in 1996, not to be confused with Britain's Labour Party). Under this plan, according to JHC's website (justhealthcare.org), all Americans would be covered for life thanks to "a public insurance fund (with the federal government as the insurer)" and "a private delivery system" in which doctors, hospitals and clinics would "remain private." But how would JHC's comprehensive and costly plan be funded? JHC calls for income tax hikes, but only for the most affluent Americans. The plan specifies a five percent tax increase at around $183,000 and a 10 percent increase on "the richest one percent, those with average incomes of $763,200 (not counting stocks, bonds, property)." JHC argues that "by eliminating premiums, co-payments, deductibles and most out-of-pocket costs, 95 percent of taxpayers will save money under Just Health Care."

Senator John Edwards (D-NC), one of the Democratic presidential hopefuls, has also called for universal health care and for wealthier Americans to pay for it via taxes. Some proponents of universal health care have said that realistically, taxing the wealthy alone cannot finance coverage for all Americans, and that the middle class will also have to shoulder some of the burden.

Gary Jackson predicts that eventually, the U.S. will have nationalized health care on some level, but wonders how much it would cost a country this size to adopt a system comparable to Canada or France. The American health care crisis, he emphasizes, is complicated — and if freelancers are liberated from astronomical health care premiums, they may end up facing higher taxes. "I don't have answers, except for the government to dabble in socialized medicine *a la* Canada," Jackson says, adding, "I believe it will happen, but then, taxes will diminish any benefits. It's a catch-22 that we will not be able to overcome."

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[Editor's Note: *For additional information on health care options available to freelancers, visit mediabistro.com/insurance and freelancersunion.org/insurance-home.*]

Gleason Remembered at Monterey

Beginning in 1995, Dan Ouellette (20-year veteran at *Down Beat* and jazz columnist for *Billboard*) has organized over a dozen JJA-sponsored panel discussions at the Monterey Jazz Festival.

This year is the MJF's 50th anniversary. To mark the occasion, Dan will moderate a panel called "Ralph J. Gleason: Perspectives on an MJF Co-Founder." Panelists will include Toby Gleason, Ralph's son; MJF historian and JJA member Bill Minor; Orrin Keepnews (honored with a 2007 JJA A-Team Award); noted JJA members Paul de Barros and Ashley Kahn; and Darlene Chan of Festival Productions, who launched her career at MJF, working under cofounders Gleason and Jimmy Lyons.

While the 50th anniversary of the MJF has garnered significant attention, this JJA panel will be among the first to draw attention to Gleason, whose contributions to Monterey were but a part of a long, distinguished career. From 1950 to his death in 1975, Gleason was one of America's major voices for jazz and other popular music in emergence. In addition to his long stint with the *San Francisco Chronicle*, he was a founding editor of *Rolling Stone* and a pioneering producer of music programs on television. He also wrote memorable liner notes for many important albums, including Miles Davis's *Bitches Brew*.

The panel will be held on Sunday, September 23 at 12:30 P.M. in the festival's Nightclub venue.

Jenkins continues to map Mingus's musical odyssey, from his roots in California into New York. He describes how Mingus overdubbed a second bass on "Percussion Discussion" from *Mingus at the Bohemia*. This, he says, was "less controversial trickery" than the fiddling Mingus did on *Jazz at Massey Hall*. But Mingus was not the only one to do this. Jenkins tells us what the liner notes do not: Charlie Mariano overdubbed his alto saxophone solos on *The Black Saint and the Sinner Lady*.

Jenkins moves on to the Atlantic years and the breakthrough albums that included *Pithecanthropus Erectus.* Jenkins vividly captures the turmoil of the music that Mingus made, the direction he was now taking, and the musicians that made up his band, including Jackie McLean and a reluctant J. R. Monterose.

Mingus was fond of posturing. One of his more grandiose album titles was *A Modern Jazz Symposium of Music and Poetry*. As Jenkins points out, the title "implies a sort of academic formality that is hardly present, and the only thing close to poetry is the narrative on 'Scenes in the City.'" But Mingus also had a playful wit, and it came in other song titles. Jenkins finds a couple of them unwieldy, but who can argue with something like "If Charlie Parker Were a Gunslinger, There'd Be a Whole Lot of Dead Copycats." Jenkins is thankful that it was reduced to "Gunslinging Bird" for public consumption.

Jenkins focuses on Mingus's triumphs and disasters, the ebb and flow in his music, but he also takes time to show the gentle, human side. The bassist composed music for those who left a lasting impression on him, like "So Long, Eric" for Eric Dolphy and "Farewell, Farwell" for artist Farwell Taylor, who introduced Mingus to Hinduism.

The book is rich in other Mingus lore. Jenkins segments the events neatly, saving the last for the "Coda." He acknowledges the presence of Mingus Dynasty, the Mingus Big Band and the Mingus Orchestra, along with their musical adventures and misadventures. Mingus's influence entered the veins of other musicians who sought to pay tribute. One of the oddest was Hal Willner's *Weird Nightmare: Meditations on Mingus* (Sony). Willner used classical singer Diamanda Galas and rapper Chuck D, incorporated the didgeridoo, samples and cartoon sound effects. And that was only part of the pastiche. There was also *Don't Be Afraid . . . The Music of Charles Mingus* (Palmetto) by the Lincoln Center Jazz Orchestra, which Jenkins calls "a depressing, unworthy excuse for a tribute." Jenkins also explores "Epitaph" and the story of its dusting from the shelves and subsequent recording. The monumental work was recently performed again, with Gunther Schuller at the helm and two new movements included.

Jenkins's knowledge and lucid writing style make this book a thorough and entertaining treat.

■ ■ ■

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